

esprit orchestra
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the new century

alex pauk music director & conductor



2004-05 season

Sunday, November 28, 2004



esprit orchestra

Jane Mallett Theatre, St. Lawrence Centre for the Arts

Esprit Orchestra – Sunday, November 28th, 2004
Alex Pauk – Music Director & Conductor

Flute

Christine Little
Maria Pelletier
Shelley Brown

Oboe

Lesley Young
Karen Rotenberg
Hazel Nevin Newton

Clarinet

Max Christie
Richard Thomson
Greg James
Emily Marlow

Bassoon

Jerry Robinson
William Cannaway
Stephen Mosher

Horn

Gary Pattison
Vincent Barbee
Linda Bronicheski
Diane Doig

Trumpet

Robert Venables
Raymond Tizzard
Valerie Cowie

Trombone

Robert Ferguson
David Archer
Herbert Poole

Tuba

Scott Irvine

Harp

Sanya Eng

Piano/Celeste

Lydia Wong
Jeanie Chung

Percussion

Blair MacKay
Ryan Scott
Mark Duggan
Mark Mazur
Graham Hargrove
Nicholas Coulter

Violin 1

Fujiko Imajishi -
Concertmaster
Jayne Maddison
Anne Armstrong
Nancy Kershaw
Corey Gemmell
Mia King

Violin 2

Sonia Vizante-Bucsa
James Aylesworth
Hiroko Kagawa
Louise Pauls
Michael Sproule
Nicole Zarry

Viola

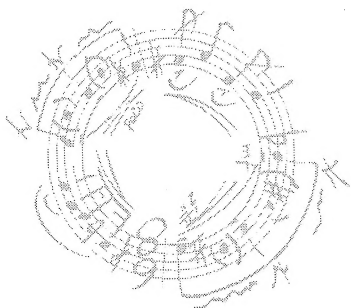
Beverley Spotton
Angela Rudden
Rhyll Peel
Katharine Rapoport

Cello

Elaine Thompson
Marianne Pack
Olga Laktionova
Andrew McIntosh

Bass

Tom Hazlitt
Robert Speer
Peter Pavlovsky





esprit orchestra

Alex Pauk, Music Director & Conductor

Sunday, November 28th, 2004

Jane Mallett Theatre, St. Lawrence Centre for the Arts
27 Front Street East, Toronto, ON M5E 1B4

PROGRAMME

7:15 p.m. – Pre concert composers' talk

8:00 p.m. – Concert

Asyla

for large orchestra

Thomas Adès

INTERMISSION

Arcade

(six more preludes for orchestra)

Canadian Premiere

Kristan Keuris

INTERMISSION

Manitou

R. Murray Schafer

Tonight's Concert will be broadcast by *Two New Hours*
on **CBC Radio Two (94.1)**

Canada's National new music show

with host Larry Lake

Broadcast Date - Sunday, January 16th, 2005 at 10:00 p.m.

**Please join us for a complimentary coffee in the lobby following the
performance**

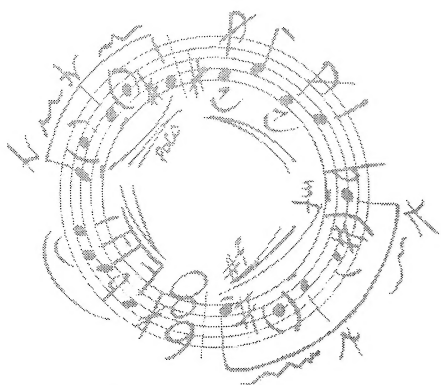
Thomas Adès

Asyla, Op. 17 for orchestra (1997)

In 1993, Adès was appointed composer-in-association to the Hallé Orchestra in Manchester, England. In 1994 he composed first *The Origin of the Harp* for the orchestra and then in 1996 he wrote *These Premises Are Alarmed*; in 1997 he wrote *Powder her Face* as well as *Asyla*. *Asyla* was commissioned for the City of Birmingham Symphony Orchestra and was first performed, Sir Simon Rattle conducting, in October 1997.

Powder her Face may last longer, but *Asyla* is Adès's biggest piece to date: a 22-minute, four-movement 'symphony' for large orchestra including six percussionists and two pianists (one playing both a grand and an upright piano, the other an upright tuned a quarter-tone flat). 'Asyla', plural of 'asylum' is a title deliberately ambivalent, containing the senses of both 'refuge, sanctuary' and 'madhouse'. Matias Tarnopolsky, an early commentator on the piece, suggested that 'the first movement evokes a sense of motion across open spaces, the inner two movements take place as if in an enclosed setting, and the finale bursts these confines to provide a final, unexpected release'.

From a patterned pealing of cowbells, there steals a long horn melody; maintaining its basic shape, it gradually extends its span and spreads to other instruments. Urgent little trumpet riffs open a new section, and there's a compressed recapitulation. The slow movement suggests glints of brightness within a large, dusky space. A bass oboe sings a long, sequentially falling melody. Very shortly, divided strings adapt from the first movement a poignant chromatic descent. The scherzo, subtitled *Ecstasio*, begins softly, on divided strings, but swells to a thudding dance, a sort of Rite of Spring cum disco. Over the 4/4 bass beat, other instruments have intricate cross-rhythms. In the finale, a deep tuba tune moves slowly beneath a 'canopy' of cowbells and woodwind. Earlier ideas are superimposed. The close brings a sense of asylum gained.



Tristan Keuris

Arcade (1995)

Duration: 14'30

For: Orchestra

Commissioned by the Architecten Cie. for the occasion of the inauguration of the Radio Music Centre in Hilversum on 20th January, 1996

Written for the Radio Philharmonic Orchestra

Arcade, subtitled 'six more preludes for orchestra', is the last work that Tristan Keuris completed, following the **Symphony in D** and the **Violin Concerto No. 2**, all of which were written in 1995. The subtitle refers to the **Three Preludes** which Keuris wrote for the Kondrashin Competition for Conductors in 1994

Although following the **Three Preludes** and **Arcade** Keuris in fact played with the thought of increasing the total number of preludes to 12, and thereby creating a sort of 'Livre d'orchestre', he abandoned this idea shortly before his death. The title **Arcade** refers to the origin of the commission: at the request of architect Carl Weeber, Keuris adjoined six basic concepts of architecture in an arcade, a series of arches supported by pillars – a gallery of columns. *Aureole* is an oval form containing an image of Christ. A radiantly luminescent, upwards striving music. The *Campanile* is a separate bell tower. Keuris made not the slightest attempt to imitate bells, but rather to awaken the festive mood called forth by the sounds of bells. At the very most, there is a vague reference to English-style bell-ringing through its constantly changing patterns. *Colonnade* consists of static, colorful, rather mysterious chords, which occasionally evoke a strong recollection of the music of Messiaen. The *Arabesques* recall the playful character of all kinds of leaf and flower figures strewn about, and also more abstract patters. Impressive is the ceremoniously introverted *Cenotaph*, a grave-stone for someone buried far away. A brilliant *Cornice* serves as the conclusion of this gallery of columns, the decorative uppermost ring of the column and the crown of the work. Each of the six sections of **Arcade** is a true jewel of craftsmanship, fantasy of sound and musical storytelling.

Dedicated to the Netherlands Radio Philharmonic which gave the first performance on 20 January 1996, conducted by Edo de Waart

Leo Samama

Translation: Timothy Patrick Donahue
(from booklet CD Emergo Classics 3933-2)

Keuris's compositions were published by Donemus until 1987; later works were published by Novello of London. The vast majority of Keuris's music has been written on commission.

Tristan Keuris died on 15th December, 1996 in Amsterdam.

R. Murray Schafer

Manitou, 1994; 23 minutes; full orchestra; Arcana

The commission for *Manitou* has been arranged by my friend Toru Takemitsu for the International Program for Contemporary Music Composition at Suntory Hall, Tokyo, and was premiered there in 1995 by the Tokyo Symphony Orchestra. The idea for the concert was unique and could be repeated elsewhere. The commissioned work was to be the centerpiece of the program; but the composer was to choose the whole programme, which was to consist of a composition from past repertoire that had influenced him and a work by a young contemporary composer of promise. I gave them the option of performing Janacek's *Tarus Bulba* or Nielson's *Inextinguishable Symphony* (they chose the latter); and for the young composer. I selected Chris Paul Harman, who accompanied me to Tokyo.

For my own composition I wanted to create something with a distinctly Canadian theme. Manitou is the Algonquin word denoting the “mysterious being” who, for the woodland Indians of North America, represents the unknown power of life and the universe. Sometimes Manitou is associated with the sun to suggest omnipotence, though, like the Christian God, he is unseen. When I discussed native spirituality with a Manitoba Indian he kept using the word “monster” to describe Manitou and mentioned that his people used to believe that lightning was a serpent vomited up by him.

I spent the winter months of 1993 – 1994 in Manitoba, the province of Canada that takes its name from this “mysterious” god. In Manitoba the winters are long and harsh. Sometimes the thermometer remains at twenty degrees or more below zero for weeks on end. But the days are sunny and over the relatively flat and treeless landscape the skies seem enormous. It was during these times, in the pleasant studio provided by Brandon University that I sketched out *Manitou* and I have no doubt that the climate, the geography and the “mysterious being” contributed strongly to the shape and character of what was written there.



Thomas Adès
(b. 1971, London, England)

Thomas Adès began his musical career as a pianist, leading many to believe he would follow only the path of performance. He spent time studying composition during his studies at the Guildhall School of Music and at King's College, Cambridge. In 1990, Adès' finest composition, *Five Eliot Landscapes* was premiered. Many successful compositions soon followed, thrusting Adès into the world of composition.

In 1995, Adès composed a chamber opera, *Powder Her Face*, which received real international recognition, referred to as "England's most promising young composer" (Die Welt). His compositions have been featured on five recordings (EMI) since 1995 as well as a DVD.

Although his success as a composer has been great, Adès has not limited his experience to composition alone. He has also remained a much sought after pianist and conductor. Among other projects, he is also an Artistic Director and Professor at different institutions across England.

Our featured work *Aryla*, was Adès' first large-scale orchestral work. Premiered in England, in 1997, *Aryla* received such acclaim that the piece was immediately toured across Europe. It is a 22 minute, four movement "symphony" for large orchestra, including six percussionists and two pianists! The title, "*Aryla*", is intentionally unclear. The plural form of asylum, *Aryla* refers to the ideas of refuge, sanctuary, as well as "madhouse". Listen for a sense of motion across open spaces in the first movement, the inner movements occurring as if in an enclosed (perhaps restricted) setting and the final movement bursts these confines to a final, unexpected release.

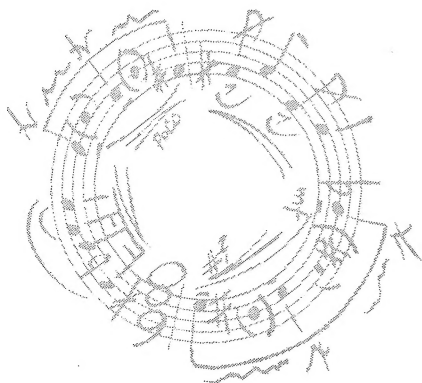


Tristan Keuris **(1946 – 1996)**

Tristan Keuris studied composition with Ton de Leeuw at the Utrecht Conservatory from the time he was fifteen, after first having studied with Jan van Vlijmen in his native city Amersfoort. For a short time he also followed lessons in music theory at the Utrecht Conservatory with Joep Straesser. In 1969 he concluded his studies and was awarded the Prize for Composition.

Next to his activities as a composer, Keuris has also taught composition at various conservatories; he has held an appointment at the Hilversum Conservatory since 1992.

Keuris's music has been performed by, among others, the leading Dutch symphony orchestras (including the Royal Concertgebouw Orchestra), the Raschèr Saxophone Quartet, the Houston Symphony Orchestra and the BBC Philharmonic Orchestra. In 1975 Keuris was awarded the Matthijs Vermeulen Prize for the orchestral piece *Sinfonia*; in 1982 he won the Culture Award of Hilversum, the city where he had lived from 1976 until his death.



R. Murray Schafer
(b. July 18, 1933, Sarnia, Ontario)

Composer, writer, journalist, educator, dramatist, scholar, visual artist and soundscape pioneer – a lengthy list that aptly describes the extensive career of one of Canada's most important composers – R. Murray Schafer. Over the years, Schafer has expanded his musical style to include pieces for voice, instruments as well as impressive multi-media works. His interest in mysticism is obvious in pieces such as his *Patria* and new works including *Thunder: Perfect Mind*.

In the 1960's, Schafer lived in Vancouver, British Columbia while teaching at Simon Fraser University. There he developed an interest in the acoustic environment. He set up the World Soundscape Project which is dedicated to the study of the relationships between people and their acoustic environment. Schafer's interest in the soundscape has evolved into inspiration for his compositions. A good example of this is his String Quartet #2 "Waves" which has a rhythmic structure based on the intervals at which ocean waves crest.

Around the same time that Schafer was working with Soundscapes, his compositions began to draw on diverse mid-20th century compositional techniques, ancient and recent cultures as well as mythology and symbolisms of modern life. These interests are apparent in his multi-media studies on 20th century urban themes of alienation and psychoneurosis.

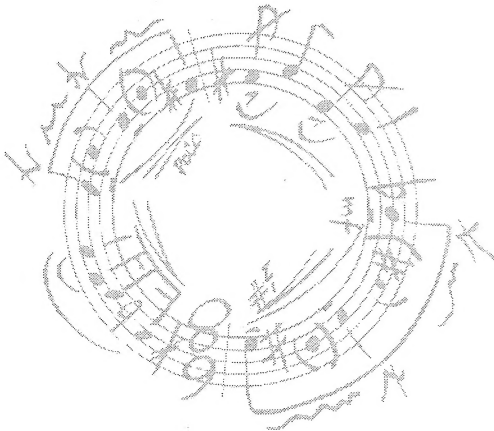
One of Schafer's most well known accomplishments is his creation, *Patria*. Begun in 1966, *Patria* is a 12-part cycle of musical/theatrical works frequently requiring audience members to be active participants. Blurring the divide between performer and audience member, Schafer has worked towards evolving the confines of traditional opera to what he calls "theatre of confluence".



Acknowledgements

**Esprit gratefully acknowledges the following for their generous support
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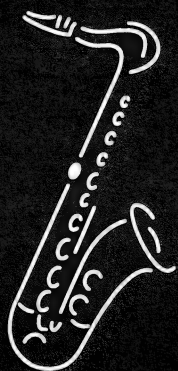
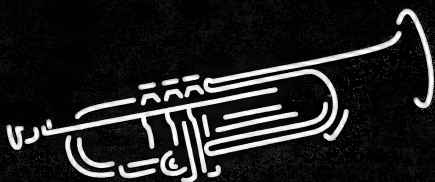
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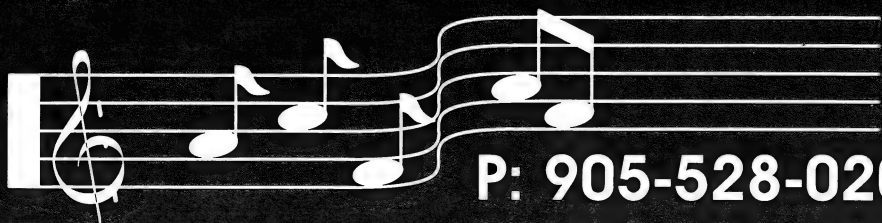
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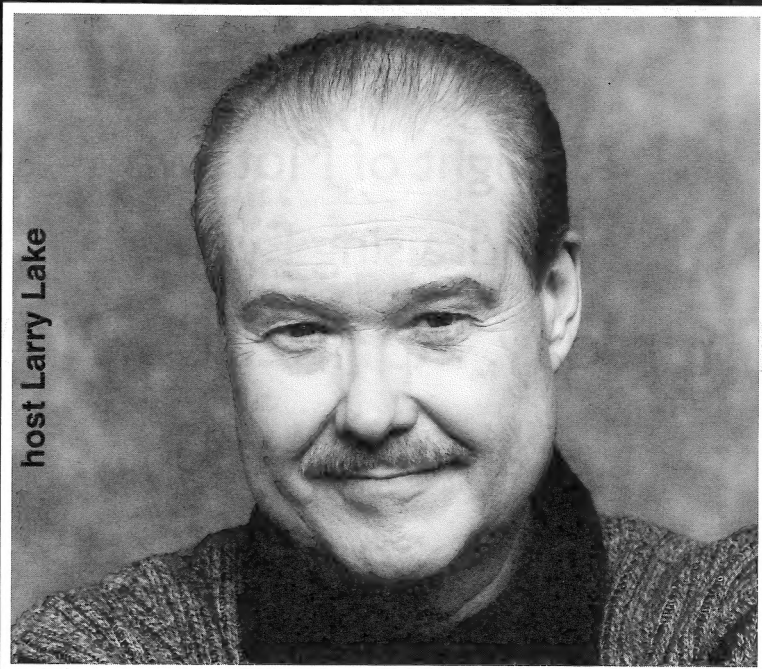
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Hear the Esprit Orchestra on
Two New Hours

host Larry Lake



Two New Hours, Sundays at 10 p.m.

94.1

CBC  radio *Two*

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AUDIENCE SURVEY

Please take the time to complete this survey. It is designed to assist Esprit to better understand the musical interests of our audience and to allow us to more effectively communicate about our programs to our audience. On completion of the survey, **if you choose** to provide your name, telephone number and email address you will be entered in a draw for one year's subscription to Esprit's next season.

1. On a scale of 1-5 (1 being appalled, 5 being ecstatic) how would you rate tonight's performance?

2. What did you like the best? _____

3. What did you loathe? _____

4. How many Esprit concerts have you attended in the last five years?

☐ This is my first Esprit concert

☐ One

☐ Two to three

☐ Four to five

☐ Six to nine

☐ Ten or more

5. Which of the following types of cultural experiences have you enjoyed in the last year?

Music

Opera

Chamber music

Symphonic

Contemporary Classical

Jazz

Rock

Other

Ballet

Modern dance

Film festivals

Literary readings

Arts galleries

6. Overall, how knowledgeable do you consider yourself to be about "new music"/ contemporary classical, including the music on the Esprit programme tonight?

☐ Very knowledgeable

☐ Somewhat knowledgeable

☐ Not too knowledgeable

☐ Not at all knowledgeable

7. Which of the types of music listed below do you most prefer to listen to in concert?

☐ 17th-19th Century music

☐ 19th Century music

☐ 20th Century music

☐ Current Music, composed in the last ten years

Do you like

☐ Music by minimalist composers – i.e. John Adams, Steve Reich

☐ World music

☐ Music by serial composers

☐ Electroacoustic music

8. How did you first find out about this concert?

- | | |
|--|--|
| <input type="checkbox"/> An Esprit mailing | <input type="checkbox"/> The Toronto Star |
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| <input type="checkbox"/> Festival Magazine | |
| <input type="checkbox"/> Other, please specify _____ | |

9. Age

- ☐ Under 18 years
- ☐ 18 to 24 years
- ☐ 25 to 34 years
- ☐ 35 to 44 years
- ☐ 45 to 54 years
- ☐ 55 years and over

10. Yearly household income

- | | |
|---|---|
| <input type="checkbox"/> Under \$20,000 | <input type="checkbox"/> \$60,000 to \$69,999 |
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11. Highest level of education achieved

- | | |
|--|---|
| <input type="checkbox"/> High school | <input type="checkbox"/> Undergraduate degree |
| <input type="checkbox"/> College diploma | <input type="checkbox"/> Post graduate degree |
| <input type="checkbox"/> Some university | |

12. In what field do you work? _____

13. Which night of the week do you prefer for attending Esprit concerts?

- ☐ Wednesday
- ☐ Thursday
- ☐ Friday
- ☐ Saturday
- ☐ Sunday

14. Have you ever attended/do you enjoy "mixed" media (video, etc.) concerts?

- | | |
|------------------------------|-----------------------------|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No |
|------------------------------|-----------------------------|

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